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Haydn Masterpieces

HANDEL AND HAYDN SOCIETY



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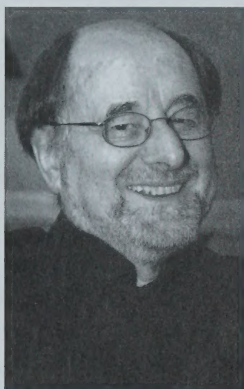
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A Message

From Sir Roger Norrington



Dear Friends,

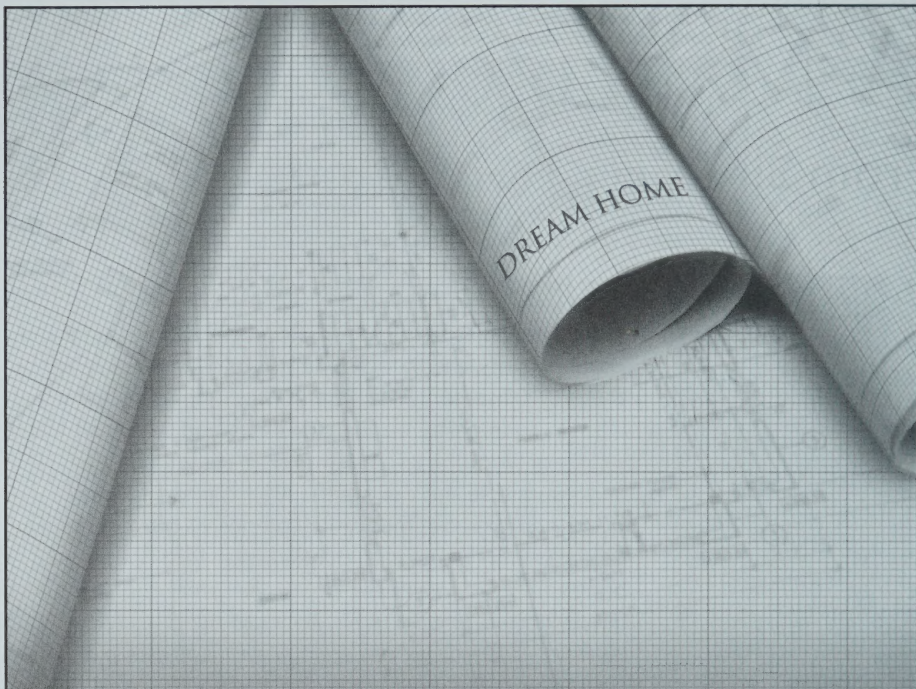
It is a pleasure to be back in Boston to lead the Handel and Haydn Society, and to welcome you to our final program of the 2007-08 season. Franz Joseph Haydn holds an important place in our repertoire and in my heart, and the breadth and variety of works he left us is stunning. His greatness is unquestionable and despite the 104 symphonies, vocal works, and chamber music, the composer's oeuvre is yet to be completely revealed to our audience. I am excited to bring you *Harmoniemesse*, Haydn's last great choral work, filled with the wisdom of his years and the deep fervor of his faith—a valedictory masterpiece. Our 39-player orchestra (prominently featuring wind ensemble) and 32-voice chorus is presenting this Mass for the first time since 1994, along with our debut performance of Symphony No. 44, “Trauer.”

I will be joining friends and patrons this weekend to celebrate Associate Conductor and Cabot Family Chorusmaster John Finney at the Handel and Haydn Society Gala Benefit, the annual event benefitting the Society's educational and artistic programs. I share the organization's great admiration for John's magnificent work with the chorus and orchestra—he is a true master of the choral form, and a musician whom Haydn would have appreciated very much.

I hope you will join me and the Society next season, for a magnificent array of masterpieces by Bach, Handel, Haydn, Mozart and Beethoven, led by my esteemed colleagues Harry Christophers, Richard Egarr and John Finney, among others. I will be back to conduct Haydn's opera *Orfeo* and a program of his London works, revealing more of this delightful, witty and moving musician.

With thanks and gratitude for your support of Handel and Haydn Society,

Sir Roger Norrington
Handel and Haydn Society Artistic Advisor



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Musica Sacra 2007-2008 Season

SATURDAY, DECEMBER 1, 2007, 8:00 PM

J.S. Bach's *Magnificat* and *Cantata 191: Gloria in excelsis Deo*

Start your Christmas season with the sweeping choruses and dramatic arias of two Bach masterpieces! Our evening concludes with an audience sing-a-long of favorite choruses from Handel's *Messiah*. *Post-concert reception for all donors.*

SATURDAY, JANUARY 12, 2008, 8:00 PM

Blow, Thou Winter Wind!

Morton Lauridsen's *Mid-Winter Songs*, Earl Kim's *Some Thoughts on Keats and Coleridge*, and works of Edward Elgar, Randall Thompson, and others.

SATURDAY, MARCH 29, 2008, 8:00 PM

Vox Populi: Choral Works from Folk Music of the World

Ariel Ramirez's stunning *Missa Criolla* and other works from classical music's encounter with folk traditions. *Post-concert reception for all audience members.*

SATURDAY, JUNE 7, 2008, 8:00 PM

Summer Nights on the Water

Carissimi's Baroque cantata *Jonah*, African-American spirituals and works of Gorecki, Brahms, Whitacre and Delius.

Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

ARTISTIC TEAM

Sir Roger Norrington, Artistic Advisor
 Grant Llewellyn, Principal Conductor
 Christopher Hogwood, Conductor Laureate
 John Finney, Associate Conductor/Chorusmaster
The Cabot Family Chorusmaster Chair

Vocal Apprenticeship Program Conductors

Lisa Graham
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Although our audience has made this our most successful year ever, ticket sales cover only 35% of the Society's operating costs each year. Help us close the gap by June 30 with a contribution to the Handel and Haydn Society Annual Fund.

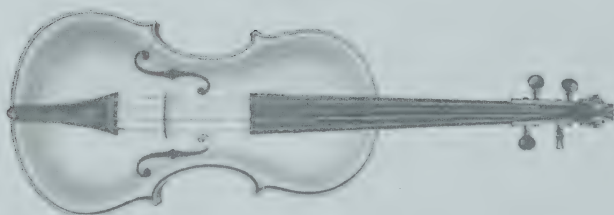
Your generous donations maintain artistic excellence and provide performance opportunities to thousands of children through the Educational Outreach Program. Please visit the table in the lobby to make a donation, or visit www.handelandhaydn.org/contribute, or call 617 262 1815.

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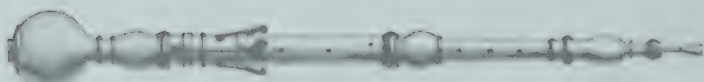
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pluck



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Program

2007-2008 Season

Friday, April 4, 8.00pm
Sunday, April 6, 3.00pm
Symphony Hall, Boston

Sir Roger Norrington, conductor

Symphony No. 44 in E Minor, "Trauer"

Allegro con brio
Menuetto: Allegretto
Adagio
Finale: Presto

Franz Joseph Haydn
(1732-1809)

—INTERMISSION—

Mass No. 14 in B Flat Major, "Harmoniemesse"

Haydn

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Heidi Grant Murphy, soprano
Susan Platts, mezzo-soprano
John McVeigh, tenor
Robert Gleadow, bass

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

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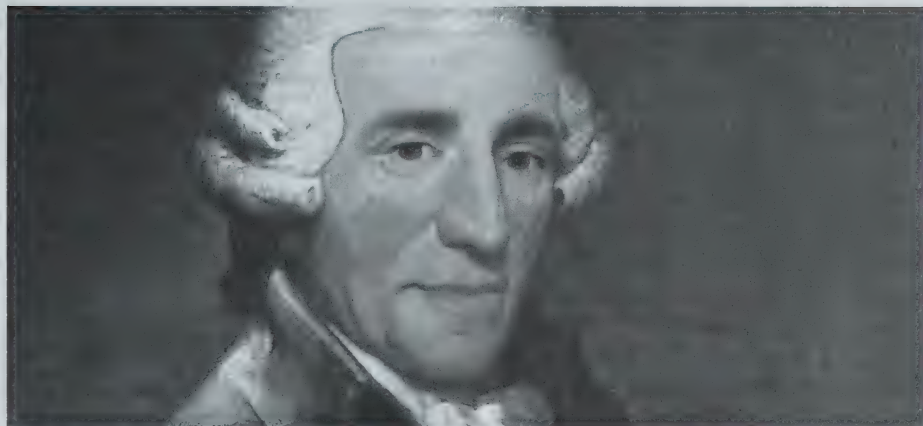
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Program Notes

Haydn: Early and Late



This program celebrates Haydn's long and fruitful career with two pieces, one from relatively early and the other from his final large-scale pieces. Throughout a half century of composing, Haydn continually reinvented himself and, more than any other single composer, essentially created the musical language of the Classical era.

Symphony No. 44 in E Minor, "Trauer"

During the last half of the 1760s and into the early 1770s, Haydn composed a number of symphonies in minor keys, something he had rarely done before. Some historians have called this a "romantic crisis," others claim that he was influenced by the literary movement known as "Sturm und Drang" ("storm and stress"). It is equally, if not more, likely that Haydn simply decided to investigate the expressive possibilities of the minor mode in a manner more thoroughgoing than he ever had done before. Certainly

the so-called "Sturm und Drang" symphonies include some of the finest works of his early-to-middle years as a symphonic composer.

We know very little about the impetus behind his composing the E-minor symphony, written some time before 1772, though the nickname (which means "mourning") is reputed to have come from Haydn himself. It is one of the most powerful of the middle-period minor-key symphonies, with a splendid opening in unison that seizes the attention at once, particularly as it is set off by silence and a continuation of a quieter figure. The first four notes reappear in a number of guises and forms throughout the movement, making for a concentrated intensity rarely encountered in the earlier history of the genre. Its perfect foil is the racing sixteenth-note figure that appears to impel the move to the secondary key—

although Haydn ingeniously evades a firm feeling of arrival.

The symphony's level of seriousness is emphasized by the amount of sheer contrapuntal shaping. The coda of the first movement uses the main theme as a canon in combination with itself. For the second movement (the minuet), Haydn actually writes in the score "Canone in diapason" ("Canon at the octave") to highlight the strict imitation between the top and bottom lines. The music turns to the major for the Trio, with some extremes of violent dynamic contrast. The slow movement, in E major, is wonderfully consoling. According to one story, perhaps apocryphal, Haydn once expressed the desire to have this movement played at his funeral. The finale, on the other hand, is full of energy and tension, with unison themes, sudden silences, and a tight, monothematic development to conclude what was surely the finest symphony Haydn had yet composed.

Harmoniemesse

Haydn was 70 when he finished the *Harmoniemesse*. Though he lived another six and a half years, he never completed another major work. This last major work remains a fitting capstone to a life of imaginative achievement.

Upon the death in 1790 of his longtime employer Prince Nikolaus Esterházy, Haydn moved into his own home in Vienna. Though officially still in the service of the Esterházy family, he lived in semi-retirement, spending the summer months in Eisenstadt, where he evidently had lodgings in the castle. One of the few obligations that remained after his return from his last London visit in 1795 was to

compose a Mass every summer for the name-day (September 8) of the Princess Maria Hermenegilde. Between 1796 and 1802 he composed six such works; these, along with the two oratorios and the nine string quartets of Opus 76 and Opus 77 constitute the bulk of his work during the period—a rich treasury of late masterpieces.

"I am laboring wearily on the new Mass, though I am anxious whether I shall receive any applause for it."

-Haydn

By 1802, after completing *The Seasons*, Haydn was exhausted. Previously he had allowed himself about six weeks to compose his name-day Mass. In 1802, though, he started early, by mid-April, to be sure that he would finish it in time. On June 14, Haydn noted in a letter to the prince, "I am laboring wearily on the new Mass, though I am anxious whether I shall receive any applause for it." Perhaps in response, the prince named an Assistant Kapellmeister in mid-August to help out the 70-year old master.

The performance on September 8 was, as always, directed by Haydn. It was a tremendous success, and Haydn, once a servant in livery, dined at the Prince's table following the performance and received a toast from his employer; during the course of his life he had made the transition from skilled servant to honored "artist-in-residence."

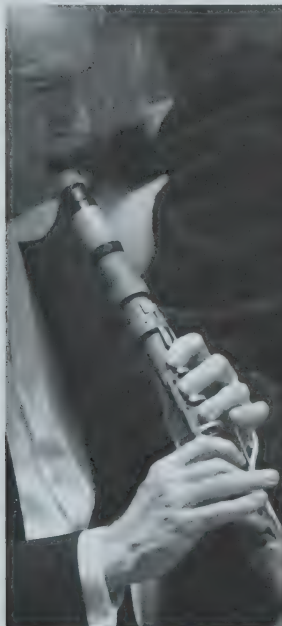
For the rest of his life Haydn lived in his house in Vienna, loved by all who knew

him as a man of warm heart and wit, honored by the entire musical world as the greatest living composer, but lacking the strength to attempt another large work. The "Harmonie Mass" remains, for all practical purposes the last work from his pen.

Though Haydn ended his magnificent series of symphonies in 1795, he did not give up writing symphonically. Indeed, the six late masses, though they call for chorus and soloists in addition to orchestra, are clearly symphonic structures. Haydn simply directed any creative drive he continued to feel for symphonic writing to these elaborate choral-orchestral works. The normal musical practice in the Viennese mass of the period called for the longer portions of the Mass Ordinary (the Gloria and Credo in particular) to be broken into several movements each. The Credo, for example, was normally divided into three

or four sections, with a slow, usually hushed, movement beginning at the words "Et incarnatus est" (corresponding to the point at which the worshippers were to kneel), then a much faster movement at "Et resurrexit" (when the worshippers resume their seats). The closing words, beginning with "Et vitam venturi" were traditionally set as a fugue. It can scarcely surprise us to find the most renowned symphonist of the day laying out the four movements of the Credo with all of the standard features of a typical four-movement symphony.

But Haydn does more than this. He also converted the Kyrie/Gloria and Sanctus/Agnus Dei pairs into other "symphonies," slightly freer, at the beginning and end of the Mass. In each of these "choral symphonies," the tempo and key of the first movement and the finale are in character with his instrumental symphonies. The middle



SPOTLIGHT: Clarinet

The clarinet (or "little trumpet" in Italian) first appeared around the start of the 18th century. The first clarinets were modified from a recorder-like instrument known as the chalumeau, adding two keys and increasing the range of the instrument by two octaves allowing for chromatic playing in the upper register. By 1750, the instrument's shape had developed to what we see in the modern clarinet while the number of keys and finger holes would continue to evolve.

The difference between the period and modern clarinet is readily seen in the number of keys and finger holes on the instrument. The Baroque clarinet has only two keys and the smallest pitch range. By Haydn's day, the clarinet had eight finger holes and five keys. Modern clarinets are much more complex, having between 17 and 22 keys.

movements allow somewhat greater freedom, but that, too, is entirely in accord with Haydn's practice in the orchestral symphonies.

What is truly marvelous in the last six Masses is the way Haydn finds a fresh musical character every time he returns to the genre. The personality of each of the last six Masses is entirely different from the others. And that brings us, in particular, to the "Harmonie Mass" and its unusual title.

The nickname is not Haydn's own, nor is it devoid of ambiguity. On the face of it, a title like *Harmoniemesse* might suggest a Mass accompanied entirely by wind instruments (Austrians of the day referred to a wind ensemble as "Harmonie"), like Bruckner's magnificent E Minor Mass. In fact, nothing more is intended by the phrase in this case than to describe a Mass setting that has an unusually large wind ensemble in the orchestral make-up. The wind ensemble at Eisenstadt had recently been expanded, and Haydn took advantage of the available players. The name was first used—or at least, first written down—decades after Haydn's death by a librarian working at Eisenstadt; he may have learned it from the older players in the ensemble, who could have taken part in the premiere. In any case, this glorious work effectively closes one of the great careers in music with suitable jubilation.

—Steven Ledbetter

Musicologist Steven Ledbetter writes for many orchestras, chamber ensembles, and other musical institutions throughout the United States. He has written the booklet notes for nearly 200 recordings.



TIMELINE

1732: Haydn is born in Rohrau

1741: Handel composes *Messiah*

1759: Haydn writes his first symphony • Handel dies in London

1761: Haydn enters the service of the Esterházy family

c.1772: Haydn writes Symphony No. 44 in E Minor, "Trauer"

1790: Haydn enters a period of retirement as the Esterházy musical establishment is disbanded

1791: Haydn embarks on his first tour of London • Haydn writes his *Orfeo*, but is prevented from mounting a production in London by the royal court

1794: Haydn makes his second and final tour of London

1798: Haydn debuts *The Creation*

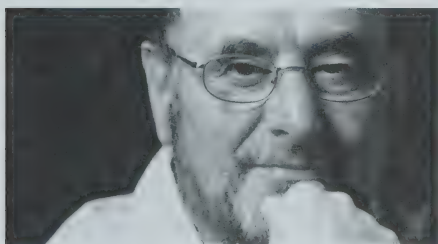
1802: Haydn composes his final large-scale work, *Harmoniemesse*, a commission in honor of wife of the Esterházy prince.

1809: Haydn dies in Vienna

1815: A member of Haydn's London orchestra helps found the Handel and Haydn Society in Boston

Artist Profiles

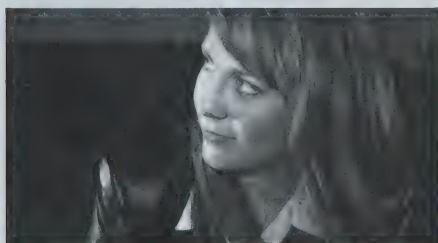
Sir Roger Norrington, conductor



A native of Oxford, England, Sir Roger Norrington has been a pioneer in the field of historically informed performance since he founded the Schütz Choir in 1962. In 1969 he was invited to become music director of Kent Opera and, for 15 years, conducted more than 400 performances of 40 different operas. He went on to create the London Classical Players in 1978, with whom he toured and made numerous seminal recordings, including the famed series of Beethoven

symphonies. Sir Roger's work on scores, sound, orchestra size, seating, and playing style has had a profound effect on the way 18th and 19th century music is now perceived. He is in great demand by symphony orchestras worldwide and regularly conducts major orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, Boston, San Francisco, Los Angeles, Chicago, and London. Since 1998, Sir Roger has been Chief Conductor of the Radio Symphony Orchestra of Stuttgart introducing historically informed performance practices to the modern ensemble. He made his Boston debut in 1987 conducting Haydn's *The Seasons* for the Boston Early Music Festival. This is Sir Roger's second season as Artistic Advisor for the Handel and Haydn Society.

Heidi Grant Murphy, soprano



Heidi Grant Murphy has appeared with many of the world's finest opera companies, including the Metropolitan

Opera, Opera National de Paris, and Salzburg Festival. Her orchestral engagements include the New York Philharmonic, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, and Boston Symphony. Ms. Murphy has worked with such esteemed conductors as Christoph Eschenbach, James Levine, Lorin Maazel, Kurt Masur, and Seiji Ozawa. These performances mark her debut with the Society.

Susan Platts, mezzo-soprano



Mentored by renowned soprano Jessye Norman, Susan Platts has appeared with such orchestras as the Philadelphia

Orchestra, L'Orchestre de Paris, the American Symphony Orchestra, the Toronto Symphony Orchestra, Les Violons du Roy, and the Detroit Symphony. She has collaborated with various conductors, including Christoph Eschenbach, Sir Andre Davis, Peter Oundjian, Helmuth Rilling, and Itzhak Perlman. These performances mark Ms. Platt's Handel and Haydn Society debut.

John McVeigh, tenor



John McVeigh has won acclaim for his rich tone and engaging performances throughout the world. His past operatic

engagements include Metropolitan Opera, Handel and Haydn Society, Arizona Opera, Gran Teatre del Liceu, New York City Opera, Los Angeles Opera, Washington National Opera, Houston Grand Opera, and Glimmerglass Opera. Mr. McVeigh's previous concert performances include appearances with the Minnesota Orchestra, Colorado Symphony, Houston Symphony, Phoenix Symphony, and Brooklyn Philharmonic.

Robert Gleadow, bass



A graduate of the Jette Parker Young Artists Program of the Royal Opera at Covent Garden and the Canadian Opera

Company Ensemble Studio, Robert Gleadow has made recent appearances with the Halle Orchestra, Ensemble Matheus, the Canadian Opera Company Orchestra, the Edinburgh Festival, and the Royal Opera. In the current season, he performs the title role of *The Marriage of Figaro* with the Canadian Opera Company. Mr. Gleadow makes his Handel and Haydn Society debut in these concerts.

Handel and Haydn Society Orchestra

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Joan & Remsen Kinne Chair
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 Guiomar Turgeon
 Jane Starkman
 Julie Leven
 Danielle Maddon
 Sue Rabut
 Lena Wong

VIOLIN II

Linda Quan⁵
Dr. Lee Bradley III Chair
 Susanna Ogata
 Anne-Marie Chubet
 Dianne Pettipaw
 Lisa Brooke
 Maria Benotti
 Abigail Karr
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VIOLA

David Miller⁵
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CELLO

Guy Fishman⁵
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Program Text

Haydn: Harmoniemesse

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

GLORIA

Gloria in excelsis Deo. Et in terra pax
hominibus bonæ voluntatis. Laudamus te.
Benedicimus te. Adoramus te.
Glorificamus te.

*Glory be to God on high. And on earth
peace to men of good will. We praise
Thee. We bless Thee. We worship Thee.
We glorify Thee.*

Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex
cœlestis, Deus Pater omnipotens. Domine
Fili unigenite Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris. Qui
tollis peccata mundi,
miserere nobis. Qui tollis
peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram
Patris, miserere nobis.

*We give thanks to Thee for Thy great
glory. O Lord God, heavenly King, God
the Father almighty. O Lord, the only
begotten Son, Jesus Christ. Lord God,
Lamb of God, Son of the Father. Thou
that takest away the sins of the world,
have mercy upon us. Thou that takest
away the sins of the world, receive our
prayer. Thou that sittest at the right
hand of the Father, have mercy upon us.*

Quoniam tu solus sanctus, tu solus
Dominus, tu solus Altissimus,
Jesu Christe. Cum Sancto Spiritu in
gloria Dei Patris. Amen.

*For Thou alone art holy, Thou alone art
the Lord, Thou alone art most high.
Jesus Christ. With the Holy Ghost in the
glory of God the Father. Amen.*

CREDO

Credo in unum Deum. Patrem
omnipotentem, factorem cœli et terræ,
visibilium omnium et invisibilium. Et in
unum Dominum Jesum Christum, Filium
Dei unigenitum. Et ex Patre natum ante
omnia sæcula. Deum de Deo, lumen de
lumine, Deum verum de Deo vero.
Genitum, non factum
consubstantiali Patri: per quem

*I believe in one God. The Father
Almighty, maker of heaven and earth
and of all things visible and invisible. And
in one Lord, Jesus Christ, the only
begotten Son of God, begotten of his
Father before all worlds. God of God,
light of light, true God of true God,
begotten, not made, being of one
substance with the Father: by whom all*

omnia facta sunt. Qui propter nos
homines et propter nostram salutem
descendit de cœlis.

Et incarnatus est de Spiritu Sancto ex
Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis sub Pontio
Pilato, passus et sepultus est.

Et resurrexit tertia die
secundum scripturas, et
ascendit in cœlum, sedet ad
dexteram Patris, et iterum
venturus est cum gloria iudicare
vivos et mortuos, cujus regni
non erit finis. Et in Spiritum Sanctum
Dominum et vivificantem, qui
ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur et
conglorificatur, qui locutus
est per Prophetas. Et unam
sanctam catholicam et apostolicam
ecclesiam. Confiteor unum baptisma in
remissionem peccatorum. Et expecto
resurrectionem mortuorum. Et expecto
resurrectionem mortuorum et vitam
venturi sæculi. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth. Pleni sunt cœli et terra gloria tua.
Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

AGNUS DEI

Agnus Dei qui tollis peccata
mundi, miserere nobis. Agnus
Dei qui tollis peccata
mundi, miserere nobis. Agnus
Dei qui tollis peccata
mundi, dona nobis pacem.

*things were made. Who for us men and
for our salvation came down from
heaven.*

*And was incarnate by the Holy Ghost of
the Virgin Mary: and was made man.
And was crucified also for us under
Pontius Pilate, suffered and was buried.*

*And the third day He rose again
according to the scriptures, and
ascended into heaven, and sitteth at the
right hand of the Father, and He shall
come again with glory to judge both the
living and the dead, whose kingdom shall
have no end. I believe in the Holy Ghost,
the Lord and giver of life, who
proceedeth from the Father and the Son,
who with the Father and the Son
together is worshiped and glorified, who
spoke by the Prophets. I believe in one
holy catholic and apostolic Church. I
acknowledge one baptism for the
remission of sins. And I look for the
resurrection of the dead. And I look for
the resurrection of the dead and the life
of the world to come. Amen.*

*Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

*Blessed is he who cometh in the name of
the Lord. Hosanna in the highest.*

*Lamb of God that takest away the sins
of the world, have mercy upon us. Lamb
of God that takest away the sins of the
world, have mercy upon us. Lamb of
God that takest away the sins of the
world, grant us peace.*



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The program includes four choral ensembles.

Singers is for students age 8-11 who may not have sung in a choir before. The **Youth Chorus** features more than 50 choristers, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school girls. The **Young Men's Chorus**, for changing to changed male voices, grades 7+, was started last year with a generous grant from the Linde Family Foundation.

For more information, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org



UPCOMING CONCERTS

APRIL 5 AT 2.30PM

Symphony Hall, Boston

Youth Chorus appears in WCRB's Cartoon Festival

APRIL 12 AT 7PM

Tufts University, Medford

Young Men's Chorus sings at a Choral Festival at Tufts

APRIL 20 AT 3PM

NEC's Jordan Hall, Boston

Youth Chorus sings with the Dedham Choral Society

MAY 18 AT 7.30PM

Cutler Majestic, Boston

VAP Spring Concert

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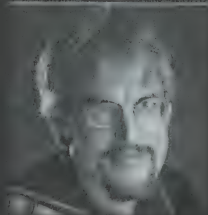


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1815 Society

Handel and Haydn is grateful to the following members of the **1815 Society**, who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals. For more information, please contact Rachel King at **617 262 1815**.

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Coda

**A conversation with
soprano Jill Malin**



What do you enjoy about singing with the Handel and Haydn Society Chorus?

I still vividly remember the first rehearsal I attended. The supportive attitude of the other singers was apparent right away, with welcoming smiles all around. As the rehearsal got underway and those smiles opened up and sang, I was overwhelmed by the beauty of the sound. It's rare and a complete joy to sing with a chorus with such a warm, beautiful sound. This atmosphere is fostered by chorusmaster John Finney, who conducts each of his rehearsals with great humor and skill. It's truly a joy to sing with this chorus.

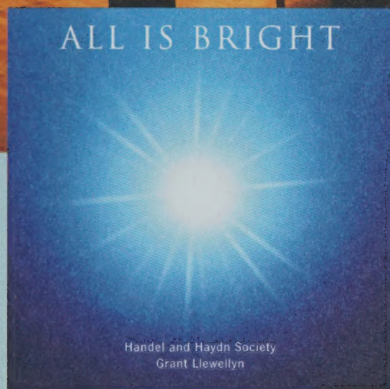
How does the chorus perform in a "historically informed" style?

In terms of historically informed performance practice, it's inspiring to work with conductors who have great knowledge and experience in the field of

"HIP." Music of this period often demands a different vocal approach than is typically called for than when singing later choral works. Sir Roger Norrington had us prepare to sing with no vibrato as we rehearsed and performed *The Seasons* last year. Attention to clarity and a lean, articulate sound is the order of the day. It's a real thrill to make use of techniques like that while ripping through some of the coloratura lines at a speed you didn't know you were capable of!

What do you enjoy most about singing Haydn's choral works?

Haydn wrote so much beautiful work for chorus and soloists, including *Harmoniemesse*. His choral music is filled with brilliant writing; the exuberant energy and fabulous colors he uses always seem fresh to my ears and the charming wit in so much of his writing is a real delight.

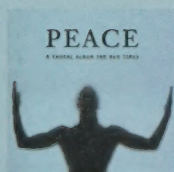


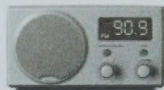
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